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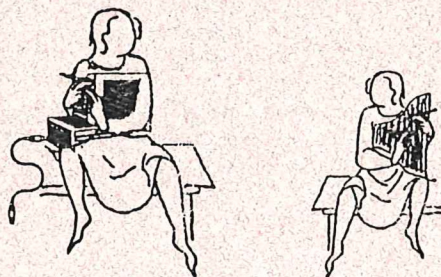
UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Graduate Student Composers

in a  
'bit generation'

Electroacoustic Concert



Wednesday March 25 1992

12:10

WALTER HALL



Programme

Side A

George Mulamoottil

The Eight-handed Drummer  
Electronic tape

Chesky Neceski

Hiroshima  
Milos Popovic      Accordion

Durrell Bowman

JSB ist tot  
Electronic tape

Markos Lekkas

Χρονογραφία Αλφα  
(Chronographia Alpha)  
Electronic tape

David Dragos

In the Name of Religion  
Movement One: 'In the beginning'  
Movement Two: 'The Church and State'  
Electronic tape

Side B

Markos Lekkas

In Expectation of Another Spring  
Judith Kehler Siebert      piano  
Mark Payne      piano

Clark W. Ross

Passages for Orchestra      1992  
Second Movement (MIDI Version)



## Programme Notes

George Mulamoottil

### The Eight-handed Drummer

This piece was created with Dr. T sequencing software on an Atari computer at UTEMS. It was constructed by combining and contrasting drum riffs. It consists of three sections, each separated by a cymbal crash: rock, swing and fast rock.

Chesky Neceski

### Hiroshima

Hiroshima was composed in April of 1991. The piece is written for Free Bass Accordion (a system which employs a chromatic left hand of independent pitches and has a span from a Double Bass 'E' to a Piccolo 'C'). What I want to convey is not the actual dropping of the bomb, but the 'mood' and certain types of feelings associated with the dreaded historical event, therefore Hiroshima is an atmospheric piece. The opening gesture attempts to evoke a distant 'gong' of a church bell, and gradually an uneasy, repetitive rising melody grows from nothing. The middle section attempts to depict the frantic, directionless scurrying of the victims as they try to find shelter to no avail. Once again, the somber atmosphere from the beginning returns.

The piece is dedicated to Joseph Macerollo.

Durrell Bowman

### "JSB ist tot"

von DSB (wer ist nicht tot)

This work consists of three variations on a familiar two-part invention by a certain famous, highly procreative, European composer named "JB" (but not Johannes Gijlsbertus Bastiaans, Jean-Jacques Beauvarlet-Charpentier, Jens Axel Borup-Jorgensen, or even Johannes Brahms). The point of this exercise is for the listener to try to recognize the original invention as soon as possible within the duration of the arrangement. If you are electroacoustically aware, you may know that a certain less-famous, transsexual, electroacoustic composer named "WC" did a rather impressive orchestration of the same invention for a certain wildly successful "classical" LP (SOB) in the late-60s. In my arrangement, the first variation is extremely "far out" in terms of retrogrades, inversions, tunings, orchestrations, and percentages of notes removed. The second variation introduces more accessible elements, some of which recall salient gestures

from the original. The third variation features a gradually appearing statement of the original invention. The title is a reference to the viewpoint of musicologist Christopher Small, who believes that the only way to embrace a truly modern artistic experience is to allow the (admittedly) great artworks of the past to die their natural deaths.

Markos Lekkas

Χρονογραφία Αλφα  
(Chronographia Alpha)

*Chronographia Alpha*, stems out from the urge to defy the creed and realize the deep desire to create the ultimate masterpiece: slip out from the back door and run away, stealing the sounds, the folklore of the feminist and the nylon heart of the middle class.

In its musical sense, *Chronographia Alpha* represents late night conversations with the bytes in which I tried to talk them into rejecting the bossom of the motherboard and turn themselves into expressionistic beasts.

David Dragos

In the Name of Religion

The piece reflects the tensions between Church and State in Slavic Europe.

Markos Lekkas

In Expectation of Another Spring

And speaking of 'another spring', let's not let ourselves imagine smells and children at the park playing between the legs of young housewives who constantly dream of an unhesitant lover who comes late at night as they wash dishes, when the children are asleep and the t.v. is on and savagely breaks the tissues of the everyday non existence...

This is 'another spring', without social visions and hypothetical analogies, walking naked along the streets, spilling on the sidewalk as she wanders among young executives at noon and she doesn't see, she doesn't hear, she is not left pregnant on the sofa, in front of the t.v. on a Saturday evening...

This is 'another spring' that's why we are waiting...



This is the second movement of a planned three-movement work for orchestra which will be submitted as my doctoral thesis; the first movement is also complete. My approach was to work primarily with a MIDI-based sequencer and several tone-generators, which enabled me to hear orchestrated approximations of my compositional ideas. This immediate feedback became the basis for all subsequent decisions, from the basic questions of pitch and rhythm, to texture and overall structure. In my creative process, such as it is, I find it difficult to disassociate a musical idea with its corresponding colour and texture, hence all composed material was orchestrated immediately. Although the form was planned as a through-composed narrative, there are clear references to earlier material in the final section, giving this movement the feeling of A-B-A structure.



### Performers

Judith Kehler Siebert (piano) is a pianist of immense vitality and charisma. A native of Manitoba, she has been a leading contributor to the rich musical life of that province. As a recitalist she has performed extensively in Canada and in London, England and has been featured on numerous CBC broadcasts. Judith is an enthusiastic proponent of contemporary music and has premiered several major works by Canadian composers. She is currently enrolled in the graduate program in piano performance at the University of Toronto, studying with Marek Jablonski.

She has taught at the University of Manitoba and is presently teaching at Wilfrid Laurier University.

In addition to her performances as a soloist, Judith collaborates with Shirley Elias Sawatzky in a two-piano ensemble. During 1992 she will tour Canada and the United States with the Quarks Trio. In January, 1992 she made her debut with the Winnipeg Symphony Orchestra in the premiere of a new work for piano and orchestra by Maestro Bramwell Tovey.

Mark Payne (piano) was born in St. John's, Newfoundland, where he completed his Bachelor of Music degree at Memorial University. He has also studied in London, England and at the Chautauqua Summer School. Mark was a three time finalist at the CIBC National Music Festival and has recorded for the CBC several times. Mark is currently studying with Patricia Parr at the Faculty of Music, University of Toronto.

Milos Popovic (accordion) was born in Belgrade, in 1972. He started playing the accordion at the age of eight. He entered the School of Arts studying music and began playing the Free Bass accordion in 1987. His merits are many for such a young artist, winning first prize in the Yugoslav Federal Competition in which he competed against all instrumentalists in Ljubljana in 1988. In 1990 in the same competition he won the duet category and he was also a participant in the Accordion Competition held in Klingental, Germany. He entered U of T in 1990 as an accordion performance major and began his studies with Joseph Macerollo.



*Prelude a l'après MIDI d'un concert electroacoustique* by:

Anonymous

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(normally ascribed to DB)